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THE
STUDY OF BEAUTY,
AND
ART IN LARGE TOWNS.

TWO PAPERS
BY
T. C. HORSFALL,

WITH AN INTRODUCTION
BY
JOHN RUSKIN, D.C.L., LL.D.,
HONORARY STUDENT OF CHRIST CHURCH, AND HONORARY
FELLOW OF CORPUS-CHRISTI COLLEGE.

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INTRODUCTION.

I HAVE been asked by Mr. Horsfall to write a few words of introduction to the following papers. The trust is a frank one, for our friendship has been long and intimate enough to assure their author that my feelings, and even practical convictions in many respects differ from his, and in some, relating especially to the subjects here treated of, are even opposed to his; so that my private letters (which, to speak truth, he never attends to a word of) are little more than a series of exhortations to him to sing—once for all—the beautiful Cavalier ditty of “ Farewell, Manchester,” and pour the dew of his artistic benevolence on less recusant ground. Nevertheless, as assuredly he knows much more of his own town than I do, and as his mind is evidently made up to do the best he can for it, the only thing left for me to do is to help him all I can in the hard task he has set himself—or, if I can’t help, at least to bear witness to the goodness of the seed he has

set himself to sow among thorns. For indeed, the principles on which he is working are altogether true and sound ; and the definitions and defence of them, in this pamphlet, are among the most important pieces of Art teaching which I have ever met with in recent English literature,—in past Art-literature, there cannot of course be anything parallel to them, since the difficulties to be met and mischiefs to be dealt with are wholly of to-day. And in all the practical suggestions and recommendations given in the following pages I not only concur, but am myself much aided as I read them, in the giving form to my own plans for the museum at Sheffield ; nor do I doubt that they will at once commend themselves to every intelligent and candid reader. But, to my own mind, the statements of principle on which these recommendations are based are far the more valuable part of the writings, for these are true and serviceable for all time, and in all places : while in simplicity and lucidity they are far beyond any usually to be found in essays on Art, and the political significance of the laws thus defined is really I believe here for the first time rightly grasped and illustrated.

Of these, however, the one whose root is deepest

and range widest will be denied by many readers, and doubted by others, so that it may be well to say a word or two farther in its interpretation and defence—the saying, namely, at page 22, that “faith cannot dwell in hideous towns,” and that “familiarity with beauty is a most powerful aid to belief.” This is a curious saying, in front of the fact that the primary force of infidelity in the Renaissance times was its pursuit of carnal beauty, and that nowadays (at least so far as my own experience reaches,) more faith may be found in the back streets of most cities than in the fine ones. Nevertheless the saying is wholly true; first, because carnal beauty is not true beauty; secondly, because, rightly judged, the fine streets of most modern towns are more hideous than the back ones; lastly, and this is the point on which I must enlarge, because universally the first condition to the believing there is Order in Heaven, is the Sight of Order upon Earth; Order, that is to say, not the result of physical law, but of some spiritual power prevailing over it, as, to take instances from my own old and favourite subject,—the ordering of the clouds in a beautiful sunset, which corresponds to a painter’s invention of them; or the ordering of the colours on a bird’s wing, or of the radiations of

a crystal of hoarfrost or of sapphire, concerning any of which matters, men, so called of science, are necessarily and for ever silent, because the distribution of colours in spectra and the relation of planes in crystals are final and causeless facts, *orders*, that is to say, not *laws*. And more than this, the infidel temper which is incapable of perceiving this spiritual beauty has an instant and constant tendency to delight in the reverse of it, so that practically its investigation is always, by preference, of forms of death or disease ; and every state of disorder and dissolution,—the affectionate analysis of vice in modern novels being a part of the same science. And, to keep to my own special field of study—the order of clouds,—there is a grotesquely notable example of the connection between infidelity and the sense of ugliness in a paper in the last *Contemporary Review*, in which an able writer, who signs Vernon Lee but whose personal view or purpose remains to the close of the essay inscrutable, has rendered with considerable acuteness and animation the course of a dialogue between one of the common modern men about town who are the parasites of their own cigars, and two more or less weak and foolish friends of hesitatingly adverse instincts : the three of them,

however, practically assuming their own wisdom to be the highest yet attained by the human race ; and their only diversion on the mountainous heights of it being by the aspect of a so-called—"preposterous" sunset—described in the following terms :—

A brilliant light, which seemed to sink out of the landscape all its reds and yellows, and with them all life ; bleaching the yellowing cornfields and brown heath ; but burnishing into demoniac energy of colour the pastures and oak woods, brilliant against the dark sky as if filled with green fire.

Along the roadside the poppies, which an ordinary sunset makes flame, were quite extinguished, like burnt-out embers ; the yellow hearts of the daisies were quite lost, merged into their shining white petals. And, striking against the windows of the old black and white chequered farm (a ghastly skeleton in this light), it made them not flare,—nay, not redden in the faintest degree, but reflect a brilliant speck of white light. Everything was unsubstantial, yet not as in a mist ; nay, rather substantial, but flat, as if cut out of paper and pasted on, the black branches and green leaves, the livid, glaring houses, with roofs of dead, scarce perceptible red (as when an iron turning white-hot from red-hot in the stithy grows also dull and dim).

"It looks like the eve of the coming of Antichrist, as described in mediæval hymns," remarked Vere : "the sun, before setting never more to rise, sucking all life out of the earth, leaving it but a mound of livid cinders, barren and crumbling, through which the buried nations will easily break their way when they arise."

As I have above said, I do not discern the purpose of the writer of this paper ; but it would be impossible to illustrate more clearly this chronic insanity of infidel thought which makes all nature

spectral; while, with exactly correspondent and reflective power, whatever *is* dreadful or disordered in external things, reproduces itself in disease of the human mind affected by them.

The correspondent relations of beauty to morality are illustrated in the following pages in a way which leaves little to be desired; and scarcely any room for dissent; but I have marked for my own future reference the following passages, of which I think it will further the usefulness of the book that the reader should initially observe the contents and connection.

1 (p. 15, line 6-10). Our idea of beauty in all things depends on what we believe they ought to be, and do.

2 (p. 17, line 8-17). Pleasure is most to be found in safe and pure ways: and the greatest happiness of life is to have a great many *little* happinesses.

3 (p. 24, line 10-30). The wonder, and sorrow, that in a country possessing an Established Church, no book exists which can be put into the hands of youth to show them the best things that can be done in life, and prevent their wasting it.

4 (p. 28, line 21-36). There is every reason to

believe that susceptibility to beauty can be gained through proper training in childhood by almost every one.

5 (p. 29, line 33-35). But if we are to attain to either a higher morality or a strong love of beauty, such attainment must be the result of a strenuous effort and a strong will.

6 (p. 41, line 16-22). Rightness of form and aspect must first be shown to the people in things which interest them, and about the rightness of appearance in which it is possible for them to care a great deal.

7 (p. 42, line 1-10). And, therefore, rightness of appearance of the bodies, and the houses, and the actions of the people of these large towns, is of more importance than rightness of appearance in what is usually called art, and pictures of noble action and passion and of beautiful scenery, are of far greater value than art in things which cannot deeply affect human thought and feeling.

The practical suggestions which, deduced from these principles, occupy the greater part of Mr. Horsfall's second paper, exhibit an untried group of resources in education; and it will be to myself the best encouragement in whatever it has been my

hope to institute of Art School at Oxford, if the central influence of the University may be found capable of extension by such means, in methods promoting the general happiness of the people of England.

JOHN RUSKIN.

Brantwood,
28th June, 1883.

P R E F A C E.

OF the two papers reprinted in this pamphlet one was read at the Congress at Nottingham of the Association for the promotion of Social Science, and the other to the Manchester Field Naturalists' Society. I publish them in this form in the hope that they may call the attention of a few persons to the great importance of making the training needed for giving familiarity with beautiful things part of the education of every child. I have also the hope that they may be the means of inducing some persons in and near Manchester to give help to the work of the Committee of the Manchester Art Museum, who are now engaged in forming the loan collections for schools, described on pages 35-38, and in forming the collections for the Museum.

The Committee have already received gifts of money and of works of art of considerable value, but, as the schools which they wish to provide with collections are very numerous, and as good examples of the products of many kinds of art are needed for the Museum, they require at least £5,000—and could make very good use of £10,000—more than they have yet received.

A pamphlet containing a fuller explanation than is given in these papers of the Scheme of the Art Museum can be obtained by sending an addressed wrapper, bearing a half-penny stamp, either to one of the Honorary Secretaries,—Mr. J. G. Winter, Oak House, Farnworth, near Bolton, and Mr. R. Newton, 24, York Place, Oxford Road, Manchester,—or to myself.

T. C. HORSFALL.

Bollin Tower,
Alderley Edge,
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The Study of Beauty.

THOUGH it is impossible to give an exact definition of Beauty, it is possible, and for my purpose to-day it seems desirable, to make a few statements of almost unquestionable truth respecting its nature. There is a kind of beauty perceived by the eye which has a close analogy to some of the simpler kinds of beauty perceived by the ear in music. Colours, seen singly, and certain colours seen together, give pleasure to our senses, as certain sounds and combinations of sounds do, partly by giving activity to part of our nervous system which needs activity for health. This is probably also the case with certain forms.

But the pleasure felt in seeing colours and forms, and in hearing sounds, is hardly ever due only to this cause. The effect on our feelings and thoughts of even the simplest thing, and even the first time it is perceived, is probably made somewhat different from what it would otherwise be by recalling the effect, or part of the effect, of something more or less similar ; and a second experience of the same thing is complicated by association with the effects of the first experience. Shakespeare's Northumberland tells us that "the tongue of the first bringer of unwelcome news sounds ever after as a sullen bell, remembered knolling a departing friend," and almost every thing we see, almost every sound we hear, in very early life is either a bringer of unwelcome or of welcome news to some part of our nature, or has a close connection with some bringer of such news ; and thus almost everything gains the power of producing on us pleasant or unpleasant impressions, to some of which we give the names of beauty and ugliness.

It is interesting to think of some of the innumerable ways in which associations between things and pleasant sensations must form at the beginning of our lives, partly for our intellect, partly for that part of our nervous system which is affected by outside things, which has a life and memory of its own and affects our intellect profoundly, but of which the intellect seldom takes note. For instance, our whole system feels that warm sunshine is good for it, and in Spring, when the cold and darkness of Winter are replaced, for a few days at least, by sunshine, we gain new pleasure from it. But in Spring innumerable colours and forms, which Winter had destroyed, also return, and give our nervous system pleasure by causing healthy activity and by reviving the memory of past pleasure; and sunshine and bright colours and revived forms being enjoyed together, each of them gains associations for the nervous system and the intellect with the pleasure caused by the others. Associations of innumerable kinds, which have much to do with our finding some things beautiful and others ugly, are formed in countless other traceable and untraceable ways. I shall speak of only one. We find certain lines or colours often in things which we admire or love, or which cause some other strong feeling in us, and when the lines or colours are seen by us in other things the feeling or thought which they cause is affected by the feeling or thought caused by the things in which we have before seen them. Thus, certain combinations of lines give by association the idea of great immovable strength, others, that of a supple strength applicable to innumerable purposes. Though, as I have said, the pleasure given us by colour or form must almost always be affected by association, and association must almost always involve some activity of intellect, I shall, for the sake of convenience, call the kinds of beauty I have hitherto spoken of, sensuous beauty. Respecting this kind of beauty it seems to me certain that it owes its charm to its giving to part of our nervous system activity which is conducive to health,—that it is as certain that a thing which we feel to have sensuous beauty gives part of our system that which it requires for health as that a kind of food which we think of as pleasant to the palate gives us something conducive to health.

There is another very important element in beauty besides the

sensuous element. When we feel that a person, or that a thing which we know has some function to perform, is beautiful, that means in the main that the appearance of the person or thing tells us that he or it has the qualities which we believe he or it ought to have. In other words, in these cases beauty, in the main, is an appearance of rightness. There is no doubt at all about this. Our idea of what beauty is in human beings, in pictures, in houses, in chairs, in animals, in cities, in everything in short which we know to have a use, in the main depends on what we believe that human beings, pictures, and the rest ought to be and do. Consequently not only is there a great difference between the ideas of different people as to what beauty is in persons and things, but also the idea of each of us as to what beauty is in any given thing changes as he forms new views as to what the thing ought to be. In "Hyperion" Keats writes, "'tis the eternal law that first in beauty shall be first in might." This statement is of the same kind as the statement that it is an eternal law that two and two shall make four. The appearance given by primacy in might is just as much an essential part of our idea of primacy in beauty as equivalence to two and two is of our conception of four. This element in beauty I shall call the intellectual element.

I propose now to consider whether knowledge and love of beauty are of much use to people, and, if we find that they are, whether we Manchester people know enough of, and care enough for, beauty; and, further, if we find that we do not care as much for it as we ought to do, how we can increase our own knowledge and love of it, and how those who do care much for it can best induce those who do not to try to do so.

There is one aspect of the matter which, as a Manchester man, I must deal with first. Knowledge of beauty, which implies love of beauty, has great pecuniary value. The power of making good designs is of great importance in many of the trades which give employment to so large a part of the population of England,—in calico printing, the making of most kinds of textile fabrics, the making of pottery, glass, metal-work, and in many other trades. Makers of designs cannot attain excellence unless they have a strong love of beauty; and a community in which love of beauty is common will therefore have great advantages in the competition with others. Look now at the influence of knowledge of beauty on

happiness. It is obvious that but for the beauty of one extremely beautiful thing, sunshine, we should lose some of the keenest physical pleasure we know; but just imagine what a poor, wretched, motiveless life we should all have if we ceased to feel the charm of beauty in other things; if women and children, if blue sky and clouds, if sea and lake and river, if flowers and leaves and birds, and the other innumerable beautiful things we see, ceased to seem beautiful to us, and we could hope to see nothing of which the appearance could give us a pleasanter sensation than is caused by the appearance of a cotton mill or a row of Manchester houses. Under such conditions we should all soon die of dullness, or seek escape from dullness in the indulgence of physical appetites, which would kill our higher life. For it is certain that pleasant sensation of some kind is necessary for health; that the life of man which has been likened to "a tale that is told" must, in one sense, be a sensation story; that the deprivation of wholesome pleasant sensation causes a craving which few people can long resist, and that therefore it is our duty to so order our lives, and, as far as we can, those of other people, that the craving may be prevented by pleasant sensations conducive to physical, mental, and moral health. If this truth were generally known the well-meaning people, who see with much distress that so many of their fellow-creatures seek pleasant sensations from the excessive use of beer and spirits and tobacco and opium and in other injurious ways, would not confine their efforts for the welfare of their fellow-creatures so much as they now do to attempts to close public-houses, but would take a great deal of trouble to train all children, and all other people who have not yet formed bad habits, to form the habit of finding pleasant sensations in other and safer ways. Mr. Coventry Patmore in "The Angel in the House" has a beautiful comparison between the experience of Ulysses and that of Orpheus in the presence of the Sirens, which so admirably expresses this truth that I must quote it here:—

"The music of the Sirens found
Ulysses weak, though *cord*s were strong;
But happier Orpheus stood unbound,
And shamed it with a sweeter song.

His mode be mine. Of Heav'n I ask,
 May I, with heart-persuading might,
 Pursue the Poet's sacred task
 Of superseding faith by sight,
 Till ev'n the witless Gadarene,
 Preferring Christ to swine, shall know
 That life is sweetest when it's clean."

Of these safer kinds of pleasant sensation there is no source so abundant as, and none more wholesome than, that which is opened in Nature and Art to those who acquire a strong love of beauty. Every bank in every country lane, every bush, every tree, the sky by day and by night, every aspect of Nature, is full of beautiful form or colour or of both, for those whose eyes and hearts and brains have been opened to perceive beauty. Richter has somewhere said that Man's *greatest* defect is that he has such a lot of *small* ones. With equal truth it may be said that the greatest happiness Man can have is to have a great many little happinesses, and therefore a strong love of beauty, which enables almost every square inch of unspoiled country to give us pleasant sensations, is one of the best possessions we can have. Indeed, when one has a very strong love of beauty, pleasant sensations may be gained in places where people in whom the love is less strong would feel only pain. Professor Newton once wrote to me :—

"An artist who knew Flaxman told me that he once walked with him through St. Giles'. The great sculptor was for ever stopping him, and pointing out some group of ragged, squalid children, in which his artistic eye saw the elements of a beautiful composition in terra cotta. His companion, though also an artist, was driven to despair when it became clear to him that he was so inferior to Flaxman in the faculty of seeing. He could see in each group only the squalor and the rags; he had not arrived at that higher stage of cultivation when the eye can separate and abstract the beauty, though so closely associated with dirt and rags."

Of course, Flaxman's love of beauty would make him suffer keenly from the squalor and misery of St. Giles', and strongly desire that it should be replaced by a state of things more conducive to the existence of beauty, and therefore it would be a

mistake to suppose that his love of beauty tended to make him tolerant of the degradation of his fellow-creatures.

I believe that, whoever will even for a few minutes only do what I asked you to do—try to imagine what a miserable place the world would be for us, if all its beauty were destroyed, will be prepared to admit that as the deprivation of what beauty we do notice would make us so miserable, probably one of the best ways of increasing our happiness would be to train us to notice some of the great quantity of beauty on which the eyes of all of us rest, but which only the few Flaxmans see.

Is the pleasure which beautiful things give to those who have great susceptibility to beauty simply pleasant sensation of which the best that can be said is that it prevents our seeking noxious pleasure and itself is innocuous, that it does not ruin us in health and waste our means and cause neglect of duty and every kind of physical and mental and moral degradation as the pleasure given by drinking so often does? Far more than this can be truly said of it. It is in great measure through this pleasure that people who have sane minds (observe this condition) acquire knowledge of, and reverence for, the highest qualities of human nature, deep religious feeling, desire for, and insight into, the nature of a noble morality.

It can hardly be doubted that strong love of beauty, which implies love of many beautiful things, gives us knowledge of and exercises some of the highest powers of our nature, besides bringing home to our intellect the wonderfulness of the universe in which we find ourselves. To love beauty is of course to love *beautiful things*. We are very apt, when the sound of a statement becomes so familiar to us that we can say: "Oh, that's a truism," to feel that we are absolved from the duty of taking to heart what it tells us. This is I fear the case with Wordsworth's line: "We live by admiration, hope, and love," which is now regarded as a truism,—that is a truth of which everyone has absorbed all the nutriment,—but which is, in fact, a truth of meaning so full and deep that the more we think of it the fresher and less truistic we find it. What we really love we tend to resemble and to become; and hope and admiration are but names for love. But think of the more obvious effects of the love of a beautiful thing. There is a short poem by Wordsworth which everyone knows—

that phrase generally meaning that the thing it applies to has *been* known by about one person in every thousand and forgotten by nine of every ten of those who have once known it,—well, there is I say a short poem of Wordsworth's : “ The Daffodils,” known to everyone, in which Wordsworth describes how in a lonely walk he suddenly came on a “ crowd, a host, of golden daffodils,” stretching in a long line, continuous as the stars of the milky way, beneath the trees by the side of a lake. After a few lines, describing the dancing of the waves and of the flowers, he says :—

“ I gazed—and gazed—but little thought
 What wealth the show to me had brought ;
 For oft, when on my couch I lie
 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude ;
 And then my heart with pleasure fills,
 And dances with the daffodils.”

If we have a strong love of beauty, the most beautiful things we see become part of ourselves. That scene became part of Wordsworth, not because he simply saw it, but because when he saw it his whole nature was so susceptible to beauty that he felt its beauty deeply and loved it ; and the fact that the beauty of that lovely scene as of so many others had become part of his own nature, and the pleasure and love which filled his heart, when the beauty returned to his “ inward eye,” would suffice to prove to him that Man's nature has affinity with and love for all that is beautiful in this wide, beautiful world. Surely that knowledge, not known coldly by the intellect, but felt in heart as well as brain, tends to make our nature seem to him who has the knowledge a thing which deserves to be carefully guarded from pollution by sin and brutality.

What the influence may be on conduct and on happiness, of the thought and feeling excited or strengthened by strong love of beauty in people of sane and active mind, I will read part of Wordsworth's beautiful “ Lines written above Tintern Abbey ” to show. This is another of the poems which “ everyone knows.”

Five years have past ; five summers, with the length
 Of five long winters ! and again I hear

These waters, rolling from their mountain springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion ; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild : these pastoral farms,
Green to the very door ; and wreaths of smoke
Sent up, in silence, from among the trees !
With some uncertain notice, as might seem,
Of vagrant dwellers in the houseless woods,
Or of some Hermit's cave, where by his fire
The Hermit sits alone.

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye :
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart ;
And passing even into my purer mind,
With tranquil restoration :—feelings too
Of unremembered pleasure : such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime ; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,

Is lightened :—that serene and blessed mood,
 In which the affections gently lead us on,—
 Until, the breath of this corporeal frame
 And even the motion of our human blood
 Almost suspended, we are laid asleep
 In body, and become a living soul :
 While with an eye made quiet by the power
 Of harmony, and the deep power of joy,
 We see into the life of things.

If this

Be but a vain belief, yet oh ! how oft—
 In darkness and amid the many shapes
 Of joyless daylight ; when the fretful stir
 Unprofitable, and the fever of the world,
 Have hung upon the beatings of my heart—
 How oft, in spirit, have I turned to thee,
 O sylvan Wye ! thou wanderer thro' the woods,
 How often has my spirit turned to thee !

I have already said that knowledge and love of beauty are one of the chief aids to the growth of religious feeling, and probably this statement hardly needs evidence to prove its truth, to those at least who love beauty. For to love beauty is to see it almost everywhere, to have, that is, our power of loving,—and love is an essential part of religion,—strengthened by constant activity. And if one love strongly the beauty which is almost everywhere in the world, though one will not be led to knowledge of, or belief in, any set of dogmas, and much scepticism of brain may still exist, the heart at least must find it almost impossible to doubt that this “world unfathomably fair” has a maker and controller not less loving than powerful. We know that many of the writings which give expression to the deepest religious feeling express also a deep sense of the beauty of the world. Who can read the beautiful 19th Psalm : “The heavens declare the glory of God ; and the firmament sheweth His handiwork,” &c., and those verses in the 65th Psalm, which describe the preparation of the harvest, “Thou waterest the ridges thereof abundantly : Thou settlest the furrows thereof : Thou makest it soft with showers : Thou blessest the springing thereof. . . . The pastures are

clothed with flocks ; the valleys also are clothed with corn ; they shout for joy, they also sing," who, I say, can read Psalms like these if only he himself loves the beauty of Nature well enough to feel their meaning, and fail to perceive that the beauty of the earth is one of the strongest foundations to the writer of his faith in the love of God ? Wordsworth's poetry is full of similar evidence. Keble, in his beautiful lines on St. Matthew, seems to be almost convinced that faith cannot dwell in hideous towns, and, though he admits that it can and does, he evidently feels that familiarity with beauty is a most powerful aid to belief.

I should certainly think that there cannot be any doubt, did I not know that many sensible people feel great doubt, that a strong love of beauty must make those who have it more desirous and more able to live rightly than they would otherwise be,—in other words, that there is a close connection between love of beauty and morality. For, as I have said, what we feel to be beauty is in most things not only qualities of appearance which give pleasure directly to our senses, but is in great measure the appearance of qualities of essence which we know that the thing ought to have,—that is, delight in beauty is to a great extent delight in, approval of, an appearance of *rightness*. If we learn to feel keen delight in the appearance of rightness in one set of things, is it not certain that we shall be led, that, at least, we shall be helped, if we have sane and active minds, to desire an appearance of rightness in all things, and especially in those which have the greatest power to affect our welfare ? Where can we draw the line ? If we learn to care a great deal for beauty in pictures, and sculpture, and blue china, and textile fabrics, and architecture ; if we care very much for the appearance of these things, when it reveals that they possess the qualities which we believe that they ought to have, is it possible for anyone but an idiot to stop there ? Can we fail to care a thousand times more that our children shall be beautiful, that our own life shall be beautiful, that the community of which we form a part shall be beautiful ? And as an appearance of rightness can only be given to a thing by its being right, must not a strong love of beauty lead us to take a great deal of trouble to get things right ? In the region of those things with which morals are concerned, and hardly anything which we have anything to do with lies outside that region, love

of, desire for, beauty of appearance, and love of, desire for, moral rightness are not *two* mutually helpful feelings. They have coalesced and become one. For we cannot exclude the idea of outside, of appearance, from that of inside, of essence, or that of outside from that of inside, and desire rightness in one without desiring it in the other also.

If it be true that strong love of beauty strongly tends to give to those who feel it, and who also have sane and active minds, the good results which I have said it does tend to give, there ought, it may be objected, to be a larger number of people admirable in all the relations of life than we actually find, and of the good people we do meet with all ought to be intent on communicating to all their fellow-creatures the love of beauty to which, if I am right, all good people must themselves owe so much. I do not intend to deny that we are sane, but I shall by-and-by show that we are all of us living under conditions which make a strong love of beauty very rare, and I will at once assert that that kind of activity of mind and feeling which goes on working till it reaches the conclusions to which what it accepts as truth logically leads is very rare. Not to speak of our willingness, under the influence of laziness and selfishness, to abstain from arriving at conclusions which would make strenuous exertion an obvious duty, there is in all or most of our minds a tendency to become deeply interested in the mere details of what we care for, and in the enjoyment of this interest to omit to make efforts of will to be influenced for good by what good influence the interesting subject may have ; and unless we exert our will no influence is strong enough to carry us on our right course. Look for a moment from love of beauty to religion. Who can read the New Testament and doubt that the truths of Christianity were intended to make us love our neighbours as ourselves, and develop and give proof of our love of God by love of our fellow-creatures, and therefore to lead us to make it one of the chief objects of our lives to bring all the influences we find most conducive to our welfare to bear on others who need them. And yet of the religious societies, containing thousands of people of sane mind who desire to be guided by what they read in the New Testament, there is not one which makes it one of its chief objects to discover what are the influences most conducive to welfare and to bring them to bear on the life of every member

of the community. No, the details have proved too interesting, and no religious society passes beyond them and wills to be carried forward by the stream of good influence. I cannot claim for strong love of beauty that it has a greater power to make us desire rightness than knowledge of the principles of Christianity has to make us love our neighbour as ourself; but I am very sure that of what willingness we have to love our neighbour as ourself and to desire rightness, we owe most to our knowledge of Christianity and our knowledge and love of beauty.

It must be evident to everyone who watches life carefully that hardly anyone reaches the objects which all should live for who does not strive to reach them, and that at present not one person in a hundred so much as knows what are the objects which should be sought in life. It is astounding, therefore, that in a country which possesses an Established Church, richly endowed Universities, and even several Professors of Education, no book exists which can be put into the hands of every intelligent youth, and of every intelligent father and mother, showing what our wisest and best men believe are the best things which can be done in life, and what is the kind of training which makes the doing of these things most easy. It is often said that each of us can profit only by his own experience, but no one believes that. No one can see how many well meaning persons mistake means for ends and drift into error and sin, simply because neither they nor their parents have known what course should be steered, and what equipment is needed, in the voyage of life,—no one can see this and doubt that a “guide book to life,” containing the results of the comparison of the experiences of even half-a-dozen able and sincere men, would save countless people from wasting their lives as most lives are now wasted.

Till those who have the control of our early training, and till each of us on reaching the age when each must take the guidance of his own life receives in some form clear knowledge both of what objects are best worth living for, and what training best fits for gaining them, I fear that knowledge of Christian doctrine and knowledge of beautiful things will continue to be regarded by most of those who gain them chiefly as ends instead of, as they ought to be, chiefly as means. One thing, however, is certain,—that without these kinds of knowledge no one can reach any high level of welfare.

The reason why all sensible people do not see that everyone ought to be carefully trained to love beauty is not far to seek. We all have some love of beauty and owe to it part of our deepest convictions, best feelings, most sustaining hopes; but our love of beauty has chiefly been gained in very early life, and we can as little imagine what much poorer creatures we should be if we had not gained it, as we can how much lower our views of life would be if we had not known the love of parents in infancy, or how much weaker our sense of duty if we had not been judiciously thrashed in days which we no longer remember.

This subject is one which is of great importance, and ought to be of great interest, to *every* community, even to a community, if such a one existed, in which the conditions of life were very favourable to the gaining by everyone of knowledge of beauty. It is of extreme importance to the educated classes in England, on whom education, and the possession of some leisure and wealth, imposes the duty of endeavouring to establish a mode of life for all classes fitted to maintain them in physical, mental, and moral health. For the conditions under which the majority of the people even of the middle and higher classes in England are living are not favourable to the acquisition of much knowledge and strong love of beauty, and the conditions under which the working classes are living in those large towns, which already contain more than half our population and seem destined to contain at least five-sixths of it, are more unfavourable to the acquisition of a sense of beauty than, I believe, any conditions which affect elsewhere, or ever have affected, the life of human beings. Here is some evidence as to the ignorance of Nature prevailing amongst children in parts of Manchester. Doubtless ignorance as complete prevails in similar districts in all our large towns. Mr. H. E. Oakeley, Her Majesty's Inspector of Schools, says: "I have often found in places like Ancoats and Bradford, that children scarcely know what a flower is, and have seldom if ever seen a primrose or a violet. A short time ago, a young lady, daughter of a clergyman, came from the country to a school in Ancoats to give a lesson before me, as a preliminary step towards becoming a certificated mistress. She selected as her subject 'The Bee,' and commenced her lesson by placing a picture of a bee before the class. The children looked blander and duller as she went

on, and after a few minutes (seeing tears in the poor girl's eyes who felt she was failing), I interposed, and found by speaking to the children that they had never seen a bee and had no idea what it was like, or where it might be found." Ignorance of what a bee is like and of where it may be found may not at first seem to be very serious evils. But remember that ignorance of what a bee is like involves ignorance complete or almost complete of all natural objects, of the beauty of grass and flowers and birds and trees, and, in short, of all that natural beauty, recollection of which is, as it were, the back-ground to nearly everything which passes over the stage of our consciousness. And remember, too, that people's minds and feelings will have, must have, thoughts and sensations which must be in great measure the result of what their eyes and ears are familiar with, and then, if you will also remember that these children while they are forming their views of life, their hopes and desires, are quite familiar with the sights and sounds of the lowest parts of our town, the fact of their not knowing what a bee is like will seem to you, as it does to me, rather a terrible one. The last Report of the Head Master of the Manchester School of Art supplies some notable evidence as to the influence of this ignorance of beautiful things on the aptitude of Manchester workpeople for gaining that skill in design which is so necessary for success in many kinds of manufacture. Mr. Mückley writes :—

"Owing to this neighbourhood always having been so very utilitarian in its character, there appears to me to have been but little chance for the cultivation of an art instinct among the population, and without this faculty at the root mere teaching cannot produce great results. With the masses art is neither understood nor cared for, and the chief work of a teacher for a long time to come, I am convinced, should be mostly confined to an endeavour to create an art fibre, so to speak, in those with whom he may come in contact as pupils; the sowing of art seeds carefully and well, so that the next generation may get the benefit of the work; and should he be fortunate enough to see, now and then, a solitary plant spring up in health from his sowing, he must be satisfied, for he will get no more. It has been assumed that designers for ornamental art might be produced in Manchester as in other places. This is assuredly a mistake, as there are no materials by

which they may be educated, no sources from which they may derive ideas ; in short, no food on which they could feed."

Are the chances in the struggle with manufacturers in other countries so much in our favour that we can afford to let the greater part of the population remain burdened with an ignorance of natural form and colour which must prevent them from ever becoming good designers ? Are they so predisposed to strong religious feeling, elevated views of human nature, desire for rightness, that we can safely let them lack any of the influences tending to give these desirable feelings ? And are they so averse to degrading, brutalising pleasures of sense that we can, consistently with duty, let them remain ignorant of those pure and elevating pleasures of sense which for most people are necessary as a protection against the temptations of the lower sensual pleasures ?

Such ignorance of beauty in nature, and, I hardly need add, in art too, as is common amongst the inhabitants of the poorer parts of large towns, is not found of course in many people of the other classes. We, I repeat, all of us are more or less familiar with some beautiful things, and owe to that familiarity, whether we are conscious of the debt or not, much of what happiness and civilisation we possess. But signs that our love of beauty is of the most incomplete and untrained kind are visible everywhere. There is hardly a house in which hangings of bad and discordant colours, furniture of extreme ugliness, "ornaments" of ridiculous shape, are not common. A Frenchman has wittily said that, as a rule, an Englishwoman's clothes are lists in which mutually hostile colours meet for mortal combat. Nine people out of every ten who attempt to arrange flowers show that they do not at all know how to make forms and colours co-operate to give a beautiful effect. All this proves that we do not notice, and therefore do not get pleasure from, a hundredth part of the beauty we see, and that we are incapable of receiving more than a very small part of the pleasure from the beauty we do notice which it could give us.

There is one proof seen everywhere, that love both of the sensuous and of the intellectual elements of beauty in most important things is very rare. Everyone who studies beauty and health knows that the lines of the waist of the Venus of Milo and those of the ankles of the Diana of Versailles are not only

the most beautiful which a woman's body can have, but also those which a healthy body must have, and yet, though attempts at suicide in some ways,—cutting one's throat or throwing oneself into a pond, for instance,—are punished by law, girls still under the control of their parents are allowed both by their legal guardians and by the public to make themselves hideous and to commit partial suicide, by tight-lacing and wearing high-heeled boots.

I must ask the same question respecting our class which I asked respecting the working class. Is goodness, is high thinking, is love of rightness, so common in our class, so easy of attainment for us and our children; are we and they so averse to degrading sensual pleasures and mean thoughts and feelings, that we can afford to lack the largest measure attainable of knowledge and love of beauty?

Only one answer can be given by sensible people to this question, but some persons will probably say that much knowledge and love of beauty can be attained only by persons of exceptional endowment, that the majority cannot possibly acquire great sensitiveness to beauty. Happily, however, this is not the case. That which is true with regard to music is true with regard to beauty of form and colour. Because a great many grown-up people in spite of great efforts find it impossible to sing correctly or even to perceive any pleasantness in music, it used to be commonly supposed that a great many people are born without the power of gaining love of, and skill in, music. Now it is known that it is a question of early training, that in every thousand children there are very few,—not, I believe, on an average, more than two or three,—who cannot gain the power of singing correctly and of enjoying music, if they are taught well in childhood while their nervous system can still easily form habits and has not yet formed the habit of being insensible to differences of sound.

There is every reason to believe that susceptibility to beauty of form and colour can also be gained through proper training in childhood by almost everyone. And though probably there are many grown-up people who from lack of early training cannot hope to gain a strong sense of beauty, it is quite certain that everyone, however old, who has some sense of it, may greatly

increase it, and that those who are hardly conscious of having any may acquire a strong love of, at least, some kinds of beauty. One of the best trained lovers of beauty I know, who is now an elderly man, tells me that he finds his perception of beauty stronger every year.

There is an old saying that one ought not to argue about tastes, which implies that liking goes chiefly by mere fancy. The saying is as untrue as many another, old and new. If it were true, training of the eye would not lead different persons to care for the same things. Yet, when people pay much attention to colour, though at first their ideas as to what is beautiful may be very different, their study brings about agreement amongst most of them. Everyone who studies colour carefully feels the beauty of the combinations of colours used by Titian and Veronese in their pictures, and there is almost as complete agreement respecting the colours used in other kinds of art by Mr. Morris. It is safe to take for granted that beauty of colour is a name for a relation between certain colours and healthy, sensitive human nature as unvarying as is the relation between musical sounds and healthy sensitive ears.

It may be of some use to mention some of the conditions which seem to me necessary for the gaining by a community or an individual of a strong love of the sensuous and the intellectual elements in beauty. The first thing needed is *will* to gain it. Wordsworth in one of his poems speaks of the gain which comes to us through "a wise passiveness," and asks:—

"Think you 'mid all this mighty sum
Of things for ever speaking,
That nothing of itself will come,
But we must still be seeking?"

This question was asked of life by "Esthwaite Lake," not of that in Manchester. In such circumstances as ours there is no such thing as "a *wise* passiveness." If we are to attain to a high morality or to strong love of beauty, attainment must be the result of strenuous effort, of strong will. Such will cannot be felt in this busy life of ours by many people till the minority who have time for thought effectively teach that without a high morality, without a strong love of beauty, the best happiness attainable

here cannot be gained. When strong will to gain love of beauty is felt then certain obvious rules will be observed. In the grimly humorous "Essay on Murder considered as one of the Fine Arts," De Quincey says: "If once a man indulges himself in murder, very soon he comes to think little of robbing; and from robbing he comes next to drinking and Sabbath-breaking; and from that to incivility and procrastination. Once begin upon this downward path, you never know where you are to stop. Many a man has dated his ruin from some murder or other that perhaps he thought little of at the time. *Principiis obsta*, that's my rule." On the other hand, we know that the habitual commission of small sins soon makes us indifferent to greater sins: that he who habitually lies and is habitually selfish is not unlikely to become a thief, and that the thief may easily become, in heart at least, a murderer. The same is true respecting love of beauty. It is not probable that anyone will begin a course of crime by a murder, but we people of large towns are trained to acquiesce in conduct which in the sphere of love of beauty is what murder is in the sphere of morals. Our earliest years are passed in, our feelings and thoughts are trained by, a community which makes the existence of most kinds of beauty,—from that of unbrutalised workpeople down to that of unspoiled grass,—almost impossible by the smoke of its chimneys, and which would think the substitution of stoves for open fireplaces far too high a price to pay for clean air in which all kinds of beauty could thrive. Till this unwillingness to accept the banishment of beauty for the sake of keeping smoky fireplaces is got rid of, we cannot hope, as a community, to possess very keen sense of the beauty of things of less importance to us than the air we breathe, the sky over our heads, our neighbours, our clothes, and all the rest of the things which smoke makes hideous. The voluntary surrender of beauty in *any* important thing must inevitably lessen our power of feeling beauty in less important things. Similarly, if we accustom ourselves to being indifferent as to whether the common things for every day use which surround us are beautiful or not in form and colour, we are certain to lack the power of knowing whether other things, pictures and sculpture for instance, are beautiful. We must strive to have beauty in everything, small and great, unimportant as well as important, but most of all in important

things. A strong rational desire for beauty will find innumerable means for gaining its object. As it is only in childhood that the keenest susceptibility to beauty can be acquired, and one of the kinds of beauty which rational people most long for is that which good training gives to their fellow-creatures, such people will, of course, take great care that their own children shall, while they are very young, see as often as possible, and be led to notice and enjoy as much as possible, beauty in both Nature and Art; and they will also give as much help as they can to the work undertaken in Manchester by the Art Museum Committee, who are placing in schools beautiful hangings, casts of fine sculpture, beautiful pictures of those beautiful natural objects which town children see sometimes, but see so seldom that now they hardly notice them, and who are also placing in the Museum beautiful things suitable for everyone's use in houses, as well as good pictures and sculpture, and other works of art. Such people will also themselves carefully observe the beauty of colour and form in natural objects, and study carefully those works of art which the persons whose judgment they think most trustworthy tell them are the best, and they will use in their houses only or chiefly things which they believe to be beautiful.

The great length which this paper has already reached forbids my explaining more fully the means which seem to me to be the best for spreading knowledge and love of all wholesome kinds of beauty, and for making love of beauty conduce to desire and power to live rightly. I pass from this part of the subject the more willingly that a list of them is contained in the scheme of the Manchester Art Museum, of which anyone of my hearers can obtain a copy.

I have also said very little about the study in Art of those kinds of beauty which are peculiar to Art. This I do not much regret to leave undone. For till strong love of the beauty of Nature is common, power to get much good from those expressions in good works of art of artists' impressions of natural beauty, which necessarily differ much from attempts to imitate that in the appearance of Nature which is perceived by almost every eye, will not be common; and those who gain a strong love of natural beauty will feel, with little training, some of the charm which good artists give to their expression of that

which in natural beauty has most impressed them or seems to them most expressible. Only of one use of art in the study of beauty will I speak here. In "Fra Lippo Lippi," Mr. Browning says:—

"we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see ;
And so they are better, painted—better to us,
Which is the same thing. Art was given for that—
God uses us to help each other so,
Lending our minds out."

This indicates one of the uses we can make of art in helping ourselves and other people, especially children, to feel the beauty of Nature. Show people the best pictures you can get of beautiful common things ; make them notice the beauty of form, all the curves and combinations of lines, and the beauty of colour, and when they next see the thing which the picture represented, they will see in it beauty which, but for the picture, they would not see.

In conclusion, I will say a few words on means for making other people desire to acquire a love of beauty, and on things to be avoided by those who wish to make other people desire to love beauty.

Mr. Oscar Wilde is a member of a coterie in London which professedly sets great store on the acquisition of culture, and culture includes love of beauty. Mr. Wilde has announced in some verses his desire to devote himself to culture and to avoid taking the side either of God or of the enemies of God. Now, whatever a man's religion may be, the side of God means for him the side of rightness, goodness, unselfish service of others, and so Mr. Wilde declares that the beauty which he loves leaves him careless about these things. To say that one feels this does not seem to me to be the right way to make love of beauty seem desirable. The right way to make love of beauty desired is that those who love it shall live lives so full, so honourable, so useful, that their fellow-creatures may easily believe that love of beauty strengthens the desire, and increases the power, to do those right things of which the rightness is felt by everybody.

Art in Large Towns.*

I TAKE for granted that the object which we wish to attain by bringing the influence of art to bear on the masses of the population in our large towns, is the giving to them of the power and the wish to discriminate between beauty and ugliness, in order that they may give beauty to their work, and that they may get much of the pleasure and happiness which beautiful things can give.

Probably the best way to discover by what means, the masses of the population in towns can be enabled to gain the power and the wish to discriminate between beauty and ugliness, is to observe how those people have been trained who have the power and the wish. All the people possessed of great sensibility to beauty who are known to me have, in infancy, habitually seen beautiful things, especially beautiful natural objects,—flowers, trees, grass, birds, butterflies, clean clouds, blue sky, and during the years in which the feelings and the mind receive their earliest impressions, have gained innumerable pleasant associations with the beautiful things amidst which they have lived. They have also very early been led by the influence of older people to notice some of the differences between beautiful and ugly things. Art, too, has very early begun to have an important part in their training. The influence of many beautiful things which they could never see reached them through pictures, and, by the same means, the influence on their

* A Paper read at the Nottingham Congress of the National Association for the Promotion of Social Science, September, 1882, on the question: "In what way can the Influence of Art be best brought to bear on the Masses of the Population in large Towns?"

thoughts and feelings of beautiful things which they sometimes saw was often renewed and strengthened.

It would, perhaps, be rash to say that this is the only kind of training which can give a strong sense of beauty ; but children, under favourable conditions, begin at so early an age to enjoy the beauty of some beautiful things, their thoughts and feelings so early get a strong bias from those of the people with whom they live, and modes of feeling and thinking acquired in early life are often so persistent, that I am sure I do not over-estimate the effect on after-life of the influences felt in infancy and childhood when I say that, as a rule, a strong love of beauty will be gained only by those who in childhood habitually see beautiful things, have many pleasant associations with them, and are taught, by persons whose opinion they care for, to perceive their beauty.

We learn also, I think, from observation that of those persons who have gained sensibility to beauty many partly lose it if they cease for a long time to see beautiful things, and to have their thoughts and feelings busied with them.

Our question, then, may be restated thus : How can we enable the children who live in towns to see beautiful things habitually ? how can we get people whose opinion the children care for to teach them to perceive and enjoy the beauty of the beautiful things they see ? and, when the children grow up, how can we enable them to still have beautiful things near them, and keep their feelings and their thoughts busy with the beauty of such things ?

As children who gain a strong love of beauty will probably try as they grow up to have beautiful things round them, an answer to the first of my questions will give part of the answer needed for the others.

Happily a very large proportion of the children in our towns now spend some time in school, and school is, of course, a place in which they can be enabled to at least see some beautiful things. But the same difficulty besets the education in schools of the sense of beauty in children which besets the education in schools of all other kinds of feeling,—the difficulty, namely, that the influence of parents and home is the strongest of the influences felt by most children, and more than neutralises those felt in schools if opposed to them. Efforts must, therefore, be made to bring art influence to bear on children in their homes also. Such

efforts are worth making for the sake of the parents also, of whom many, by living in or close to the country, others in various other ways, have gained some knowledge of beautiful things and some degree of sensibility to beauty.

I must, as preface to the suggestions I am about to make, say that most of them are embodied in the scheme of the Committee of the Manchester Art Museum, who, during the last three years, have made extensive collections of the works of art needed for carrying out their scheme, and will begin active work so soon as the Manchester Town Council completes a gallery which it has promised to build for the museum in one of the Manchester public parks.

A very large proportion of the children who live in large towns never, or very rarely, see anything in or near their homes which is beautiful. They have no chance of becoming familiar with birds and flowers, trees and grass, and ferns. But most even of the children who live farthest away from the country see such things occasionally, and as it is chiefly on holidays that they see them, many of them, no doubt, have pleasant associations with the mass of half noticed, indistinctly remembered things which their eyes fall on in the country and in town parks.

If sensibility to beauty is to be common in town-people, the slight acquaintance with beautiful things thus gained must be increased by the help of art. Believing this to be so, the Committee of the Manchester Art Museum intend to offer to the School Boards, and to other managers of elementary day-schools and Sunday schools, in Manchester and Salford, small loan collections of pictures, of casts, of pottery, and of textile fabrics, to be placed on the walls of the schools. Each thing in the collections will be provided with a clearly printed explanation, and, when this is possible, with a description of the process by which it is made. Each collection will include some good coloured pictures of common wild and garden flowers, ferns, grasses, forest trees, common birds, moths, and butterflies, and some pictures,—engravings, photographs, and even chromo-lithographs,—of such pretty places as town children see when they are taken out of town,—country lanes, woods, fields, farmyards, shipping, and coast scenery,—and of buildings and places and events which they read of in the Bible and in their

geographical and historical lesson-books. The pottery in the collections will consist of well-shaped cups, jugs, and other things used in every house.

It is hoped that the School Board and the other managers of schools will give facilities for the delivery by members of the committee, and by other persons who are willing to take part in the work, of short familiar addresses to the children on the objects contained in the collections ; and it has been proposed that the teachers shall be induced to encourage the study of the collections by the offer of prizes to those who most successfully teach drawing as an extra subject, and use the pictures lent to the school as drawing models. We are also making great use of labels which are attached to the pictures. We know that many workpeople would buy good etchings and engravings, and good coloured representations of flowers and other beautiful things, if they knew how cheaply many such pictures can be bought, and we believe that this would be the case also with many children. Each of the less costly pictures therefore in our school collections has its price and the price of its frame clearly printed on one of the labels which I have referred to. We hope to make arrangements for facilitating the purchase by children or their parents of pictures and other works of art, like those contained in the school collections, and in those collections in the Art Museum which I shall refer to later. Other labels give the title and price of the cheapest books which contain accounts, both interesting and trustworthy, of the things represented in the pictures. For example, our pictures of birds have labels giving the titles, the prices, and the publishers' names of good cheap editions of White's "Selborne" and of Johns's "British Birds in their Haunts," and our pictures of wild flowers and common garden flowers have labels giving the price and title of Hulme's "Familiar Wild Flowers" and "Familiar Garden Flowers." As we wish our pictures not only to foster love of the beauty of nature but also to excite interest in, and love of, the beauty of art, and to give knowledge of artistic treatment and of art methods and processes, we propose to place side by side a few examples of the representations given by different arts of the same objects, and to call attention to the differences and resemblances of the effects attained by the different methods. For example, we shall

place a copy of the coloured plates of birds from Gould's British Birds, which have lithographed outlines, and are coloured by hand, side by side with woodcuts of the same birds from Bewick and from Yarrell, and by means of a label we shall call attention to such points as the mode in which local colour is represented in black and white, and shall invite comparison of the coloured plates and woodcuts with carefully made water-colour drawings of the same birds contained in the Art Museum. Another label accompanying these sets of pictures tells the children that clear descriptions of the processes of wood-cutting, lithography, etching, &c., and all the appliances used in these processes, are to be seen in the Art Museum. We are obliged to use some chromo-lithographs, as it is necessary to give some idea of the colour of the things represented, but they are always accompanied by an explanation of the defects inseparable from the process of colour-printing, and by a reference to good pictures in the museum of the same objects.

The labels accompanying the cups and jugs and other well-shaped examples of pottery will give the prices at which similar things can be bought, and short remarks on the merits of the objects shown. Attempts to write criticism of the kind needed are full of peril, but it is possible to point out that a handle is well and firmly placed, that a jug stands well and pours out well: and if children are led to notice points of even this simple kind they will be nearer to the possession of the power of just criticism of shape than most grown up people are. Simple authoritative statements made by competent judges that the shape and colour of an object shown are good, are also of much value.

Mr. William Morris has kindly promised to write us brief explanations of the principles on which the patterns of some of the textile fabrics shown in the school collections were designed.

We hope eventually to provide every school with a large well-shaped glass case for growing plants, which will keep some beautiful natural objects before the children's eyes, and perhaps induce some of them to grow plants at home. We hope, also, eventually to place at least two good casts from Greek sculpture in every school in order that every child may know what the bodies of men and women should be like.

It is hoped that children who are led to look with attention at the pictures in the school collection will, when they see any of

the things represented, look at them with more interest, and that, having seen the things, they will then gain more pleasure from the pictures.

We find much difficulty in carrying into practice the scheme which I have described. I have brought the scheme under the notice of the Social Science Association in the hope that, if it be approved of, the Council may be recommended to endeavour to facilitate, by action which I am about to indicate, the completion of our work in Manchester, and the doing of similar work in other large towns.

It is obvious that the pictures of flowers, trees, birds, &c., which are placed in schools, if they are to be useful, must be both true to nature and beautiful; and as there are many schools, and each school needs many pictures, it is equally obvious that the pictures must not be very costly. We have had no difficulty in obtaining coloured pictures of wild flowers, common and garden flowers, butterflies and moths. Many of the plates in Mr. Hulme's books on Wild and Garden Flowers are good enough for our purpose, and cost only a few pence each. The same may be said of Mr. Morris's books on Moths and Butterflies. But we find that no good coloured pictures of common English trees can be obtained at present, and that good coloured plates of birds cannot be obtained at prices which we can afford to pay. The publishers of the late Mr. Gould's book on British Birds, for instance, charge 7s. 6d. for each plate. Mr. W. Walker, the editor and completer of Mr. Harding's well-known series of lithographic studies of English trees, who is a member of our committee, has very kindly offered to prepare for us a series of good coloured plates of English trees, accompanied by coloured studies on a large scale of their branches and leaf forms, if we make a comparatively small grant of money towards the cost of the work. Mr. H. E. Dresser, the author of the important work "The Birds of Europe," which contains beautiful plates, has most generously offered us the use of all the original drawings made for him of those English birds which are represented in his book, and has offered also to have these and other drawings lithographed and coloured by hand for us at cost price by the trained staff employed by him. We desire to accept his offer, but as we need pictures of fifty or sixty English birds, and the set, about 250, of

copies of each bird would cost us many pounds, the work is much too costly to be undertaken by a committee which has innumerable uses for its funds. As we believe that the work is of great importance, and as 250 copies of each bird are more than we need, we proposed to the Science and Art Department that it should either have copies made, and provide us with those which we need at cost price, or else make us a grant towards the cost of the work if we get it done on condition that we undertake to sell superfluous copies to other towns at cost price. But the Department, while admitting the importance of the proposed work, replies that it has not the power to take either of the two courses which we have suggested. I venture to urge that this Section recommend that the Council request the Science and Art Department to seek to acquire the power of preparing and of selling at cost price to persons or societies interested in public education representations of trees, birds, and other beautiful natural objects, good in respect both of fidelity to nature and of artistic quality.

If this course be not taken, or if it be taken in vain, then I would suggest that the committees of schools of art, or of other bodies interested in the diffusion of knowledge and love of beauty, associate themselves with the Committee of the Manchester Art Museum in the preparation of such representations. Our Committee has already a considerable collection of excellent water-colour drawings of English wild flowers and common wild birds, and would gladly place them at the service of an association, if one be formed, or of the Science and Art Department.

I have dealt at probably excessive length with the kinds of work which may be done in schools, because, as I have already said, there is more chance of developing love of beauty in children than in older people. I must speak more briefly of the ways which seem to me the best for bringing the influence of art to bear on grown up people. Only comparatively small results can be expected from efforts to bring this influence to bear in towns till, by the prevention of all preventible smoke (that is, by the prevention of at least nine-tenths of that which is now emitted from factory chimneys, and of at least half of that now made by fires in houses), it is made much easier for workpeople to keep their clothes, houses, and themselves clean, and till, by the provision

of playgrounds and of gymnasia, open till late at night, the children of workpeople are enabled to get physical exercise during the hours of daylight in fine weather in some other place than the filthy street, and to get recreation after dusk, and in wet weather, in places less brutalising than public-houses or low music halls; but as smoke prevention and the provision of playgrounds and gymnasia are ways of fostering love of art too indirect to be considered here I must pass them by.

In spite of the filthiness of town air, and of the mischief due to lack of places of wholesome recreation for children and young people in towns, a considerable measure of success in spreading knowledge and love of beauty may, I believe, be attained by means of a sensibly managed art gallery; and it is certain that if art galleries can be made to spread amongst workpeople love of beauty, which includes hatred of ugliness, art galleries will be effective means for bringing on that good time when the working classes shall insist on smoke prevention, and on the provision of places for physical exercise.

Our Manchester Art Museum will be placed, as I think all such galleries should be, in a district filled with workpeople's houses.

As we intend that the museum shall contain only things which must make those who study them "think nobly" both of the world and its Maker, and of that wonderful human nature whose powers are revealed by art, we feel that no sensible person can object to its being open on Sunday afternoons and evenings, as well as on the evenings of all work days. As Sunday is the only day on which many workpeople can go to a museum, we know that if ours is to be of great usefulness, it must be open on Sunday. As we get much innocent, or rather beneficent, pleasure ourselves from seeing beautiful things on Sundays, and know that our class has been freed, by having opportunities for studying such things on Sundays, from strong temptation to spend that day in worse ways, and as we profess a religion which makes it a duty to place other people under those conditions which we have found to be the best for ourselves, we know that we ought to open our museum on Sundays. As then we know that it may be, that it ought to be, and that it must be, I hardly need add that it will be, opened on Sunday afternoons. We shall, of

course, give rest on other days to those attendants who are employed on Sundays.

It has, I believe, been found in nearly all art galleries that people will not come often to them if the galleries contain only things to be seen. To induce people to come often and to stay long in our museum, we propose to have good music on one or two evenings each week.

In the choice of the contents of a gallery which is intended to make people love art, there is one principle to be observed which is so obviously of immense importance that I almost dread lest a statement of it be regarded by my audience as an insult, but which is so entirely disregarded by the managers of all art galleries known to me, that I doubt whether the persistent enunciation of it is not the most useful work which the Art Section of this Association could do for the next few years.

The principle I refer to is, that, as art is the giving of right or beautiful form, or of beautiful or right appearance, if we desire to make people take keen interest in art, if we desire to make them love good art, we must show it them when applied to things which themselves are very interesting to them, and about the rightness of appearance of which it is therefore possible for them to care a great deal. Though the truth of this statement will probably not be denied by anyone who has thought about art, a very different theory is acted on by a considerable number of cultivated, or "cultured" people, with the result of making most of their fellow-creatures believe that art is but a plaything for idle people. The language and action of many "æsthetic" persons show that they believe beautiful rightness of appearance to be precious almost in proportion to the worthlessness of that to which the appearance is given, so that mellifluous verses, with no meaning to draw attention from their lovely sound, fairly represent what is accepted as the most important art by many who profess to be lovers of art, but who, in effect, are its bitterest enemies. Success in bringing the influence of art to bear on the masses of the population in large towns, or on any set of people who have to earn their bread and have not time to acquire an unhealthy appetite for nonsense verses or nonsense pictures, will certainly only be attained by persons who know that art is important just in proportion to the importance of that which it clothes, and who themselves

feel that rightness of appearance of the bodies, and the houses, and the actions, in short of the whole life, of the population of those large towns which are now, or threaten soon to be, "England," is of far greater importance than rightness of appearance in all that which is usually called "art," and who feel, to speak of only the fine arts, that rightness of appearance in pictures of noble action and passion, and of beautiful scenery, love of which is almost a necessary of mental health, is of far greater importance than art can be in things which cannot deeply affect human thought and feeling.

I claim for these suggestions which I am offering that they are the outcome of the thought about art of men who love art with the reasonable love, to which all true art is dear, but which feels the difference between great and little; and that these suggestions are not such as commend themselves to persons who fill the air with factory smoke, and subscribe to a picture gallery in the belief that dwellers in filthy towns will be refined by seeing gilt frames and painted canvases, or such as would be devised by young ladies who believe that they set an example of love of art by taking much trouble in learning to make water-colour drawings, but at the same time do their best to spoil the most important thing they have the shaping of,—their own bodies,—by tight lacing, and by wearing high-heeled boots. Acting on the principle of which I have spoken, we propose showing in the Art Museum applications of good art to those things which are most interesting to the people whom we wish to influence; and in order to induce them to give attention to what we show them, we shall use the same system of labels which I described when speaking of schools,—labels containing explanations of subjects, statements of price, brief criticism, and, in the case of pictures of incidents taken from history or any kind of literature, references to books giving a description of the scenes represented.

The museum will contain a collection of casts from antique sculpture, carefully chosen for the purpose of showing noble representations of human beauty and of the finest art treatment, and the merits of the casts will be proclaimed by means both of labels and of brief lectures.

From what I have next to mention we expect much good to result. A space of the size of a small house will be par-

titioned off in the museum, and will be provided with the few pieces of furniture which are needed in a small house, all strong and simple, of good form and good workmanship. The walls will be of pleasant colour, and so prepared that they can be washed, and a few good pictures will hang on them. The curtains, the crockery, will be of good material, good shape, and good colour. The window will be provided with a well-shaped glass case for growing plants. Mr. William Morris has kindly promised to take charge of the fitting up of this model house, and we believe that his work in it will cause as marked an improvement in the appearance of many small houses in Manchester, as his work has already caused in a great number of large houses all over the country.

We shall have in the museum small collections of examples, or copies of examples, of the finest products of most of the industrial arts, and we shall make great efforts to induce all who look at these collections to think why the things in them are worth showing. It is probable that the largest results will be gained from our system of explanation and criticism when it is applied to those things which are used by the greatest number of people. Pottery, for instance, being used in every house, offers one of the best means which can be used for giving knowledge of the principles of rightness of appearance. The man who learns why of two cups in the museum, the counterparts, perhaps, of two in his own house, one is better in shape and colour than the other, will have acquired principles of criticism which he will often apply when he uses his own cups, and which will probably lead him to try to estimate the merits of the form of other things in his house, and eventually to replace those which he discovers to be ugly by others of better shape. For we often find that when we possess one beautiful thing, of which we have learnt to feel the beauty, it makes us desire that all the things which surround it shall also be beautiful.

Our collections, or part of our collections, of pictures will, I think, be very different from the collections existing in other art galleries.

We believe that every town should have one collection of pictures to tell everyone who enters it, in the beautiful language of art, of all that is best worth knowing of the place and its

surroundings, and its history, and to make him feel, if it is in him to feel, the best influences which nature and history can exert, as well as those of art. So we desire that part at least of our museum collection shall do this for Manchester people. We intend to have a series of pictures of all the most beautiful places near the town, of the most interesting buildings in and near it, of the most remarkable incidents in its history, of the wild flowers, birds, and butterflies found near it. We have already acquired some pictures for this series, but such a collection necessarily takes a long time to form. Of the best of our pictures of beautiful scenery we intend to have copies, perhaps etchings or photo-engravings, or even chromo-lithographs, and we hope that many of these copies will find their way into workpeople's houses. We shall have many other kinds of pictures of course, respecting which all I need say is that a clear, brief explanation of the subject will accompany each picture, and that, if the subject be one which is not familiar to most workpeople, its connection with familiar things will be pointed out. Some of the pictures of the series have served to prove that with regard to art, as with regard to most other things, the law holds good that to him that hath shall be given. It is those workpeople who care for botany or ornithology whom we find most interested in our pictures, because the pictures of flowers, or birds, which they examine for the sake of their subjects, make the whole collection interesting to them.

I must only add, in the fewest words possible, that we have formed large collections of good etchings, engravings, photo-engravings, and other kinds of pictures, of which good examples can be bought for a low price, and that we state the price of most of them, in order that workpeople may see how much good art can be obtained by those who have fair wages; that we have obtained many pictures representing events in the life of Christ, and other important events, persons, and places; and that, for the purpose of obtaining close attention to the difference of effects produced by different processes, we place some of Mr. Ward's wonderfully accurate facsimile copies of Turner's water-colour drawings side by side with etchings and engravings of the same drawings, and form some groups containing pictures, water-colour drawings, and engravings, of similar objects.

If the women in towns could be induced to dress more neatly, there would be so much greater a chance for both men and women to gain a healthy sense of beauty, that it is most desirable that an attempt should be made to bring about an improvement in women's dress. The only way in which it could be effected would be by ladies, when they appear in public, wearing dresses which in cheaper material would be suitable for poorer women. We have a hope, though but a faint one, that this way may be tried by some of the ladies who have promised to take part in the work of the museum.

The work of forming collections to show the people of a town beauty of appearance in things they care for, or can be led to care for, is interesting, but it takes a great deal of time, and needs much close attention. And as comparatively few people see the need of it, or have time or power to join in it, it necessarily falls heavily on a small number of persons. The question is often asked : Is it worth the trouble it gives ? To this question I have no hesitation in answering that until the work needed for familiarising the population of large towns with good art is done, no class of people connected with towns will be able to live a life of civilised happiness. The acquisition by the "masses" of the population of our towns of knowledge and love of art would obviously have at least one good result. The lack of good designers which is felt in so many branches of industry in England would not exist. But this is one of the least of the evils which would be removed or lessened by the diffusion of love of art. The people who live in and near crowded towns have, it seems to me, two states to choose between,—one in which beauty of many kinds shall be known and loved by the majority of the people of all classes; the other, the existing state, in which a very large number of the working classes are brutalised by their surroundings, and a very large number of the richer class live in brutalising indifference to their brutality.

It is surely unquestionable that knowledge and love of art are necessary for the happiness of the workpeople who live in the crowded parts of towns. They are exposed to the strongest temptations. It is always hard for them to escape the demoralising influence of filthiness of home, of clothes, of person. They must find it hard to resist the temptation to seek relief

in drinking and in exciting games of chance, from the weariness and depression caused by breathing the foul air of the town, and seeing hardly anything that is not begrimed with soot. Of the two sets of motives which, apart from religious motives, tend to make people behave well,—the belief that they will be punished if they do ill, and the belief that they will be rewarded if they do well,—the lower classes of workpeople can hardly feel the hope of reward,—the stronger and more searching in its effects of the two. They know that drunkenness and debauchery will, if indulged in, probably ruin them in purse and in health, but the dull life, containing almost nothing that can excite healthy thought and feeling, which is the best they can hope to gain by good conduct for themselves and their families,—this cannot have the stimulating influence of a reward. They will not feel the influence of the set of motives which, after those given by religion, are the strongest which can incite human beings to try to live rightly, till they can know that, if they are industrious and temperate, a fair amount of happiness for themselves and for their families is within their reach.

Of the changes needed to enable workpeople to know this, one certainly is the bringing of the influence of art to bear on them, so that they may gain the power of making their homes more beautiful, and in their own homes, and in public galleries, may see pictures and other works of art which can excite healthy thought and healthy feeling.

Religion gives religious people stronger motives for resisting temptation than are given by the expectation of such rewards for good conduct as I have mentioned; and because this is so, many people who are willing to join in efforts to give direct religious teaching to the lowest classes in towns, are not willing to join in efforts to bring wholesome kinds of recreation with in their reach.

It behoves us then,—those of us who desire to bring the influence of art to bear on the masses,—to declare the truth that thousands of people in towns must be incapable of healthy religious feeling unless they first feel the influence of art.

If a belief in the greatness and goodness of the Maker of the world is to be felt,—and it is of the essence of healthy religion,—the greatness and beauty of His works must be felt in those

years of childhood in which mind and feeling form life-long habits, and it is only by help of art that the influence of the beauty of the world can be made to reach the feelings and thoughts of town children. The means which are necessary for giving them a strong sense of beauty are also necessary for enabling them to have healthy religious feeling.

The richer class of town people have, I believe, almost as much to gain as the working classes from the bringing of the influence of art to bear on the masses. As a class they need, for their moral health, nobler, more interesting occupation for their leisure time than they now have, and this they will probably not obtain till they study the arts more carefully for their own pleasure, and use the arts much more fully for the public advantage. But the ugliness and emptiness of the life of the masses of the population in large towns must cause no little distress to those people of the educated class who have the strongest love of the highest forms of beauty, and who, in a happier state of things, would naturally set an example of love of art, and of generous use of it for the public good. It must be impossible for most people of this kind to think of art as much more than the plaything of a class, while it fails to affect the thoughts and feelings of the masses. And those well-to-do people who are not distressed by the condition of our town populations are, of course, unfitted by dulness of perception or of feeling for setting a good example, either in the study of art or in the use of it for the public good.

Till, then, the masses are trained to feel the charm of good art, it is improbable that any great improvement will take place in the way in which the well-to-do classes spend their leisure time.

The work needed to bring the influence of art to bear on the masses of the population in large towns ought, it seems to me, to be undertaken, or at least to be heartily supported, by all who desire the welfare of any class of their fellow-countrymen.

